

Dédié
à la Société de musique de chambre
à ST PETERSBOURG.

„НОВОСЕЛЪЕ.“

Double Quatuor

pour

4 Violons, 2 Altos et 2 Violoncellos

par

N. Afanassieff.

N° 1521.

Propriété de l'éditeur.

Pr. M. 10. —

D. RAHTER à LEIPZIG.



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1883
106
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Double Quatuor.

Allegro moderato.

VIOLINO I.a.

N. Afanassiëff.

The musical score for Violino I.a. is written on ten staves. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato.' and the composer is 'N. Afanassiëff.' The score includes various musical notations such as trills (tr), triplets (3), sixteenth-note runs (6), and dynamic markings (f, p, pp, cresc., dim.). The piece begins with a forte (f) dynamic and ends with a piano (pp) dynamic.

VIOLINO I.a.

3

Violino I.a. musical score, page 3. The score consists of ten staves of music in G major. It features various musical notations including triplets, slurs, and dynamic markings such as *p*, *pp*, *f*, *sf*, and *cresc.* The piece concludes with a *dim.* marking and a final flourish.

[illegible]

Violino I.a. musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time. It features a series of eighth-note patterns with triplets and sixteenth-note runs. Dynamics include *pp*, *f*, *dim.*, and *p*.

SCHERZO. *Allegro vivace.* *Lo stesso tempo.*

Scherzo musical score, measures 11-20. The music is in G major and 2/4 time. It features a variety of rhythmic patterns including eighth notes, sixteenth notes, and triplets. Dynamics include *p*, *f*, and *dim.*

VIOLINO I.a.

Violino I.a. musical score page 6. The score is written for Violino I.a. and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics, including *p* (piano), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), *cresc.* (crescendo), and *rit.* (ritardando). The tempo is marked *Meno mosso.* at the bottom. The score includes several measures with fingerings (1, 2, 4) and articulation marks (accents, slurs). The music is characterized by rapid sixteenth-note passages and sustained chords.

1521

pp

1 1 2

pp

1

2 1 1

1

rit. Tempo I.

p

1

cresc.

sf p

4

1521

Detailed description: This is a page of a musical score for Violino I.a., page 7. The music is written on ten staves. The first six staves contain complex, fast-moving passages with many slurs and fingering numbers (1, 2). The seventh staff begins with a 'rit.' (ritardando) marking and a 'Tempo I.' instruction, followed by a 'p' (piano) dynamic. The eighth staff continues with a 'cresc.' (crescendo) marking. The ninth staff features a 'sf' (sforzando) dynamic followed by a 'p' (piano) dynamic. The tenth staff ends with a '4' marking. The page number '1521' is printed at the bottom center.

Allegro vivace.

p.

p

p

f

dim.

p

dim.

p

f

dim.

p

f

dim.

p

The musical score for Violino I.a. consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth and sixteenth notes, with first fingerings (1) indicated above several measures. The dynamic *pp* (pianissimo) is marked below the staff. The second staff continues the melodic line with similar fingering and articulation. The third staff introduces a change in tempo and dynamics, marked *cresc.* (crescendo) and *p* (piano). It includes a 2/4 time signature and second fingerings (2) for some notes. The fourth and fifth staves show a more active passage with sixteenth-note runs, marked *f* (forte). The sixth staff begins a new section marked *rit.* (ritardando) and *p* (piano), with a 4/4 time signature and second fingerings. The seventh staff is marked *Meno mosso. Presto.* and *cresc.*, featuring a 5/4 time signature and a 6-measure rest. The eighth staff continues the *Presto* section with rapid sixteenth-note passages, marked *f* (forte), and includes an 8-measure rest. The ninth staff marks the beginning of the *Andante sostenuto.* section, starting with *p con sordini* (piano with mutes) and a common time signature. It features a dynamic shift from *f* to *p* and a first fingering (1). The tenth staff continues the *Andante sostenuto* section, marked *pp* (pianissimo) and *mf* (mezzo-forte), with first and second fingerings indicated.

p

rit. Tempo I.

p *pp*

dim. *pp*

senza sord. *p ad lib.*

4^{me} Corde

rit.

attacca Allegro.

1521

Detailed description: This page of a musical score for Violino I.a. contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of melodic textures, including rapid sixteenth-note passages, triplets, and sustained notes. Dynamic markings include *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *ad lib.* (ad libitum). Performance instructions such as *senza sord.* (without mutes) and *attacca Allegro.* (immediately follow with Allegro) are present. The score is numbered 1521 at the bottom.

Musical score for Violino I.a. in 2/4 time. The score consists of 12 staves of music. The key signature is one sharp (F#). The tempo is marked "Allegro non troppo." The score includes various musical notations such as dynamics (f, p, pp, cresc., dim.), articulation (accents, slurs), and fingerings (1, 2, 3). The music features a mix of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a forte (f) dynamic and a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff introduces a piano (p) dynamic. The fourth staff features a forte (f) dynamic and a crescendo (cresc.) marking. The fifth staff includes a piano (p) dynamic and a decrescendo (dim.) marking. The sixth staff begins with a piano (p) dynamic. The seventh staff features a pianissimo (pp) dynamic. The eighth staff includes a piano (p) dynamic. The ninth staff features a forte (f) dynamic. The tenth staff includes a piano (p) dynamic. The eleventh staff features a forte (f) dynamic. The twelfth staff concludes with a piano (p) dynamic and a final cadence.

p *mf* *cresc.* *f* *p* *cresc.* *dim.* *p* *dim.* *pp*

3

p

tr

p

1 2 1 1

f

Più mosso.

p

cresc.

mf

f

f

1321

VIOLIN=MUSIK

AUS DEM VERLAGE VON D. RAHTER IN LEIPZIG

(*ll* = sehr leicht; *l* = leicht; *m* = mittelschwer; *s* = schwer; *ss* = sehr schwer.)

VIOLINE MIT KLAVIER

BAEKER, ERNST M.	
<i>l</i> Op. 30. 6 Stücke aus „Kleine Sipp- schaft“. Heft I 1,50	
<i>l</i> Heft II 1,50	
(In die Ferien, Frühlingslied- chen, Nachtgebet.)	
BORKOWIC, M.	
Op. 4. 2 Morceaux.	
<i>m</i> No. 1. Romance et Intermède bohème 1,50	
<i>m</i> No. 2. Ricordi. Romance No. 2 1,50	
BROGI, RENATO	
Op. 34. 2 Morceaux.	
<i>m</i> No. 1. Andante lirico 1,50	
<i>m</i> No. 2. Arietta all'antica 1,50	
BUSONI, FERR. B.	
<i>s</i> Op. 29. Sonate E. 7,—	
CENTOLA, ERNESTO	
<i>s</i> Op. 23. Danse de Fantômes. 2,—	
<i>m</i> Op. 26. Souvenir d'un Rêve. 1,20	
<i>l</i> Op. 33. Souvenir de Bosphore. Pe- tite Suite romantique. Complet 3,—	
Séparément:	
No. 1. En Caique. Barcarolle.. 1,—	
No. 2. Clair de Lune. Nocturne 1,—	
No. 3. Aubade. Mouvement de Valse 1,—	
No. 4. Sur la Côte d'Asie. Can- tilène 1,—	
No. 5. Promenade. Mouvement de Mazurka 1,—	
No. 6. Ballet de Tziganes. Danse 1,—	
<i>l</i> Op. 35. 4 Feuilles d'Album. Complet 3,—	
Séparément:	
No. 1. Preghiera 1,20	
No. 2. Marche de petits Soldats 1,20	
No. 3. Rigaudon 1,20	
No. 4. Bébé qui danse 1,20	
<i>m</i> Op. 44. Chanson d'été 1,80	
<i>m</i> Op. 45. Calinerie. Valse 1,80	
<i>l</i> Op. 51. Concertino (<i>La mineur</i> <i>1^{re} et 3^{me} position</i>) 3,50	
CUI, CÉSAR	
Op. 24. 2 Morceaux.	
<i>s</i> No. 1. Alla Spagnuola 2,30	
<i>s</i> No. 2. Nocturne 2,50	
<i>m</i> Petite Suite 5,—	
EHRENBERG, CARL	
<i>m</i> Op. 15 No. 1a. Repos 1,50	
ERLANGER, FRÉDÉRIC D'	
<i>s</i> Op. 17. Konzert <i>d moll</i> 12,—	
FERRARIS, PIERRE	
<i>m</i> Op. 25. Appassionato 1,20	
GABRIEL-MARIE, PROSPER	
5 Morceaux.	
<i>m</i> No. 1. Inconstance. Caprice... 2,—	
<i>l</i> No. 2. Dans le calme du soir. Mélodie 1,80	
<i>l</i> No. 3. Fleur nouvelle. Romance 1,20	
<i>l</i> No. 4. Radotages (Plauderei)... 1,20	
<i>l</i> No. 5. Douce Rencontre. Ga- votte tendre 1,80	

VIOLINE MIT KLAVIER

GIARDA, LUIGI STEFANO M.	
<i>s</i> Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise)... 2,—	
<i>l</i> — Ausgabe für Anfänger, in der I. Lage 2,—	
GORSKI, KONSTANTY	
Op. 1. 5 Morceaux.	
<i>ss</i> No. 1. Souvenir de Nadrzecze. Première Mazurka 1,—	
<i>l</i> No. 2. Petite Etude-Spiccato .. 1,—	
<i>s</i> No. 3. Seconde Mazurka, sur des chants polonais... 1,50	
<i>m</i> No. 4. Aria 1,—	
<i>ss</i> No. 5. Gavotte 1,80	
GURLITT, CORNELIUS	
<i>m</i> Op. 152. Intermezzo 1,30	
HAAS, JOSEPH	
<i>s</i> Op. 21. Sonate <i>h moll</i> netto 6,—	
HENRIQUES, ROBERT	
<i>m</i> Op. 5 No. 1. Märchen 1,50	
HENSCHEL, GEORG	
<i>s</i> Op. 39. Ballade 3,—	
HERMANN, FLORIAN	
3 Morceaux. (J. Schlosser)	
<i>s</i> No. 1. Réverie russe 1,—	
<i>l</i> No. 2. Hommage-Valse 1,80	
<i>l</i> No. 3. Polka petite-russienne... —,80	
HERRMANN, WILLY	
<i>ll</i> Op. 85. Wie es uns gefällt! — 6 einfache Vortragstücke. — Komplett netto 2,—	
Einzeln:	
No. 1. Adagietto 1,—	
No. 2. Bagatelle 1,—	
No. 3. Menuett 1,—	
No. 4. Einsam 1,—	
No. 5. Tänzerchen 1,—	
No. 6. Ungarisch 1,—	
HOHBERG, MAX	
<i>m</i> Op. 14. 4 Vortragstücke 2,—	
No. 1. Berceuse. No. 2. Polnisch. No. 3. Im Kahn. No. 4. Zigeuner- marsch.	
HOTH, GEORG	
<i>m</i> Op. 7. Romance mélancolique ... 1,20	
<i>l</i> Op. 9. Berceuse 1,20	
HUNKE, JOS.	
<i>s</i> Sonate <i>g moll</i> 6,—	
IPPOLITOFF-IWANOFF, M. M.	
<i>s</i> Op. 8. Sonate <i>A</i> 4,—	
JERAL, WILHELM	
<i>s</i> Op. 6 No. 2. Zigeunertanz 1,80	
KADLEC, CH. A.	
Op. 25. 3 Morceaux.	
<i>s</i> No. 1. Mazurka 2,—	
<i>s</i> No. 2. Hongroise 2,—	
<i>s</i> No. 3. Résignation 2,—	
KRUG, ARNOLD	
<i>m</i> Op. 120. Andante religioso 1,50	
LE BORNE, FERNAND	
<i>m</i> Op. 57. Pensée Nuptiale 1,50	

VIOLINE MIT KLAVIER

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<i>m</i> No. 1. Scherzo caractéristique . 1,50	
<i>m</i> No. 2. Poème tzigane 1,50	
<i>m</i> No. 3. Sérénade galante 1,50	
LEWINGER, MAX	
Op. 10. 3 Vortragstücke.	
<i>m</i> No. 1. Valse lente 2,—	
<i>m</i> No. 2. Abendstimmung. Lied ohne Worte 1,50	
<i>m</i> No. 3. Mazurka fantastique ... 2,—	
LONGO, ALESSANDRO	
<i>s</i> Op. 33. Suite. Completa 4,—	
Séparati:	
No. 1. Preludio 1,—	
No. 2. Intermezzo 1,50	
No. 3. Finale 2,50	
MALLING, OTTO	
<i>s</i> Op. 57. Sonate <i>g moll</i> 6,—	
<i>s</i> Op. 68. Bilder aus den vier Jahres- zeiten. Suite für Violine und Pianoforte nach dichterischen Motiven von Carl Ewald. Komplett 5,—	
Einzeln:	
I. Frühling 2,—	
II. Sommer 1,50	
III. Herbst 2,—	
IV. Winter 1,50	
MAURER, LOUIS	
<i>s</i> Op. 58. Concerto (en fa-dièse mineur) 4,50	
<i>ss</i> Op. 59. Dernier Concerto (en Mimajeur) 5,—	
MEYER-HELMUND, ERIK	
<i>s</i> Op. 44. Fantaisie 3,—	
<i>l</i> Op. 73 No. 2. Ballgeflüster 1,20	
<i>m</i> Op. 95. Wonntraum. (Blissful Dream. Rêve de volupté.) Inter- mezzo 2,—	
NACHÉZ, TIVADAR	
<i>ss</i> Op. 26. Polonaise 4,—	
<i>ss</i> Op. 30. Konzert 9,—	
<i>ss</i> Op. 31. Nocturne 1,80	
NAWRATIL, KARL	
<i>s</i> Op. 20. Sonate <i>F</i> . Neue, vom Komponisten revidierte Ausgabe 7,—	
NEGLIA, FR. P.	
<i>m</i> Op. 19. 2 Vortragstücke.	
No. 1. Intermezzo 1,50	
No. 2. Capriccio-Walzer 1,50	
NERUDA, FRANZ	
<i>l</i> Op. 11. Berceuse slave d'après un chant polonais 1,20	
<i>s</i> Op. 43. Ballade 2,—	
<i>m</i> Op. 45. Notturmo 1,50	
<i>l</i> Op. 51. Réverie d'après un thème russe 1,50	
<i>m</i> Op. 56. Sérénade slave 1,20	
<i>m</i> Op. 64. Mazurek 2,50	
<i>s</i> Op. 70. Mazurka (No. 6) <i>F</i> 1,50	
<i>l</i> Op. 75. Dumka 1,20	
NIECHCIOL, TRAUGOTT	
<i>m</i> Op. 5. Elegie 1,50	
<i>m</i> Op. 6. Nachtgesang 1,50	

VIOLINE MIT KLAVIER

PALASCHKO, JOHANNES M.	
<i>l</i> Op. 28. Miniaturen. 8 leichte Stücke (innerhalb der I. Posi- tion). Komplett 3,—	
Einzeln:	
No. 1. Marsch 1,20	
No. 2. Spanischer Tanz 1,20	
No. 3. Andante cantabile 1,—	
No. 4. Rondino 1,20	
No. 5. Lied 1,—	
No. 6. Negertanz 1,80	
No. 7. In der Einsamkeit 1,20	
No. 8. Studie 1,50	
<i>m</i> Op. 53. Stimmungsbilder. 6 Vor- tragstücke.	
No. 1. Rondo grazioso 1,20	
No. 2. Nordische Tanzweise ... 1,20	
No. 3. Wiegenlied 1,—	
No. 4. Tanz in der Dorfschenke 1,—	
No. 5. Schottisches Volkslied... 1,—	
No. 6. Moto perpetuo 1,—	
PETSCHNIKOFF, ALEXANDRE	
<i>m</i> Op. 10. 3 Morceaux. Complet... 1,—	
Séparément:	
No. 1. Cavatine 1,20	
No. 2. Danse russe 2,—	
No. 3. Berceuse 1,50	
<i>ss</i> No. 2a. Danse russe. Edition de Concert 2,—	
PILTZ, CARL	
Op. 41. 3 Vortragstücke. Kom- plett 2,—	
Einzeln:	
<i>m</i> No. 1. Polonaise 1,50	
<i>l</i> No. 2. Lied ohne Worte 1,—	
<i>l</i> No. 3. Andante pastorale 1,50	
POMMER, W. H.	
<i>s</i> Op. 17. Sonate <i>amoll</i> 5,—	
<i>m</i> Op. 20. 5 Stücke. Komplett netto 3,—	
Einzeln:	
No. 1. Canzonetta 1,20	
No. 2. Scherzo 2,—	
No. 3. Liebeslied 1,—	
No. 4. Pastorale 1,50	
No. 5. Klagegesang 1,—	

FÜR VIOLINE MIT HARMONIUM ODER ORGEL

EHRENBERG, CARL	
<i>m</i> Op. 15 No. 1a. Repos 1,50	
KRUG, ARNOLD	
<i>m</i> Op. 120. Andante religioso 1,50	
SULZER, JOSEPH	
<i>m</i> Op. 8. Sarabande 1,—	
TSCHAIKOWSKY, P.	
<i>m</i> Op. 35. Canzonetta aus dem Violin- konzert (Reinhard) 1,20	
<i>m</i> Op. 64. Andante cantabile aus dem 5. Symphonie (A. Reinhard) ... 1,—	